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TRANSMISSION SCRIPT  
TX DATE: 2.11.88  
BBC-1

DOCTOR WHO 7L

"THE HAPPINESS PATROL"

by  
Graeme Curry

EPISODE 1.

Tx 88

|                             |                    |
|-----------------------------|--------------------|
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| Senior Make-up Assistant .. | JAYNE BUXTON       |
| Special Sound .....         | DICK MILLS         |
| Incidental Music .....      | DOMINIC GLYNN      |

"THE HAPPINESS PATROL": EPISODE 1.

CAST LIST

| <u>Character</u> | <u>Artiste</u>   |
|------------------|------------------|
| THE DOCTOR       | SYLVESTER McCOY  |
| ACE              | SOPHIE ALDRED    |
| HELEN A.         | SHEILA HANCOCK   |
| JOSEPH C.        | RONALD FRASER    |
| DAISY K.         | GEORGINA HALE    |
| PRISCILLA P.     | RACHEL BELL      |
| GILBERT M.       | HAROLD INNOCENT  |
| TREVOR SIGMA     | JOHN NORMINGTON  |
| SUSAN Q.         | LESLEY DUNLOP    |
| EARL SIGMA       | RICHARD D. SHARP |
| HAROLD V.        | TIM BARKER       |
| SILAS P.         | JONATHAN BURN    |
| KANDY MAN        | DAVID JOHN POPE  |
| KILLJOY          | MARY HEALEY      |

SERIES OPENING TITLES WITH MUSIC  
DUR: 00'46"

TITLE  
MUSIC  
DUR:  
00'49"

TRAVELLING SHOT  
THROUGH GALAXY.

TARDIS APPEARS  
IN BUBBLE AND  
SPINS AWAY FROM  
CAMERA.

DOCTOR'S FACE  
APPEARS - HE  
WINKS.

At 00'41" /

Title  
DOCTOR WHO  
THE HAPPINESS  
PATROL  
BY  
GRAEME CURRY

LETTERS OF TITLE  
TUMBLE TOWARDS  
CAMERA AND RESOLVE  
THEMSELVES.

TITLES END WITH  
WHITE OUT.



1. EXT. BLUESY STREET. NIGHT.

TITLE  
MUSIC  
CONTD.

SEGUE

M.I.  
DUR:  
00'32"

28. MIX At 00'48" / A DARK, MOODY  
LS street. URBAN STREET,  
Crane down NOT PARTICULARLY  
with WOMAN ALIEN.  
to MLS on  
bench. THERE'S A BENCH  
BY A STREET  
LIGHT.
- S/I At 00'49" / A WOMAN WALKS  
Sub-title SLOWLY DOWN THE  
PART ONE STREET AND SITS  
ON THE BENCH.
- T/O SHE IS WEARING  
A DARK COAT AND  
SEEMS VERY  
DEPRESSED./
29. CU SILAS  
appears. SILAS P. EMERGES  
FROM THE SHADOWS.
30. SILAS P. Psst! /  
MLS WOMAN  
turns.
31. THE WOMAN TURNS. /  
CU SILAS A/B.
32. D'you want to talk about it? /  
CU WOMAN.
33. WOMAN I don't talk to strangers. /  
2-S WOMAN/  
SILAS. SHE TURNS AWAY.
- UNDETERRED, SILAS  
COMES OVER AND  
STANDS BY THE  
BENCH.
- HE TOO IS WEARING  
A DARK COAT.

SILAS P. Perhaps I can help.

WOMAN I didn't ask for any help.

34. SILAS P. But we both know you  
can't sit here like this. It's  
dangerous./

CU WOMAN.

35. WOMAN It's too late. I don't care  
any more. Let them find me./

CU SILAS.

35A. SILAS P. You don't have to face  
your suffering alone, you know./

CU WOMAN.

35B. WOMAN What do you mean?/

2-S. SILAS  
sits.

35C. SILAS P. There's a place, a secret  
place, where some of us to to  
indulge our depressions, to share  
our miseries. With other killjoys -  
like you and me./

CU WOMAN.

37. WOMAN I'm not a killjoy./

CU SILAS.

38. SILAS P. That's what they would  
call you. Interested?/

Low 2-S.

WOMAN (CAUTIOUSLY) Perhaps.

SILAS P. Oh - it changed my life.

HE TAKES OUT A  
CARD AND OFFERS  
IT TO THE WOMAN.

Look - here's my card.

SHE HESITATES.

Go on. Take it.

38A. SHE TAKES THE  
CARD./

CS card.

39. WOMAN (READING) Silas P./  
CU SILAS.

41. SILAS P. Other side./  
Low 2-S A/B.

SHE TURNS THE  
CARD OVER.

M.2.  
DUR:  
00'16"

WOMAN But it says...

SILAS P. Happiness Patrol.  
Undercover.

HE BLOWS A  
WHISTLE.

42. Time to get really depressed! /  
MCU WOMAN  
turns.

43. THE WOMAN IS  
CONFUSED, TERRIFIED. /  
LS HAPPINESS  
PATROL GROUP.

MEMBERS OF THE  
HAPPINESS PATROL,  
LED BY DAISY K,  
STEP FROM THE  
SHADOWS.

THEY ARE YOUNG-  
LOOKING WOMEN,  
DRESSED LIKE  
FUTURISTIC AMERICAN  
CHEERLEADERS AND  
ALL CARRY 'FUN  
GUNS' - BULBOUS  
RED PLASTIC MACHINE  
GUNS WHICH NEVER-  
THELESS FIRE REAL  
BULLETS. /

44. CU WOMAN.

46. CU DAISY. DAISY K. (TO WOMAN) Have a nice  
46A. death! /

PATROL A/B  
- raise guns.

THE HAPPINESS  
PATROL TRAIN  
THEIR GUNS ON  
THE WOMAN.

2. EXT. FORUM SQUARE. NIGHT.

M.2.  
CONTD.

SEGUE  
MUZAK 1  
DUR:  
01'06"

74.

LS Tardis  
materialises.  
DOCTOR and  
ACE emerge.

THE TARDIS  
MATERIALISES IN  
FORUM SQUARE.

THE ARCHITECTURE  
IS REMINISCENT OF  
EARTH, BUT WITH A  
MORE THEATRICAL  
FLAVOUR. AT FIRST  
GLANCE IT IS MOST  
IMPRESSIVE, BUT  
CLOSER INSPECTION  
REVEALS THAT IT  
IS FADED, CRUMBLING  
AND RATHER  
DEPRESSING.

AT ONE END OF THE  
SQUARE STEPS LEAD  
UP TO THE ENTRANCE  
OF THE FORUM, A  
SORT OF CIVIC ARTS  
CENTRE.

THE DOCTOR AND ACE  
EMERGE FROM TARDIS.

ACE How about a Triceratops?

75.

2-S DOCTOR/  
ACE.

DOCTOR A horned dinosaur with a  
mouth like a beak?/ The Brigadier  
saw one in London Underground once.

ACE And a Tyrannosaurus Rex?

DOCTOR I've met quite a few,  
actually.

ACE Wicked! And Pterodactyls?

DOCTOR Lots of Pterodactyls.

ACE Evil!

DOCTOR Perhaps we should make a  
little visit sometime.

ACE What? To the Earth? During  
the Upper Cretaceous?

DOCTOR A very good time for  
dinosaurs.

77. ACE I love dinosaurs./ But I/hate  
76. MS ACE. / that.  
MS speaker.

77. SMARMY MUSAK  
COMES OUT OF A  
LOUDSPEAKER./  
MS ACE A/B.

77C. Lift music. Where are we, Professor,  
anyway?/  
MS DOCTOR.

78. DOCTOR A planet. An Earth colony,  
settled some centuries in your  
future. Do you like it?/  
MS ACE.

79. ACE No./  
MS DOCTOR.

80. DOCTOR No, neither do I. Why not?/  
MS ACE.

81. ACE Too phoney. To happy./  
2-S. Tighten  
with ACE as  
she gets up  
- to M2-S.

DOCTOR Yes, I've been hearing  
disturbing rumours about Terra Alpha.  
So I decided to look in sometime.

ACE So tonight's the night?

DOCTOR Tonight's the night.  
Rumours of something evil. And we're  
going to get to the bottom of it.

(No page 8)



3. (Was 14) INT. HAPPINESS PATROL HQ.

39. \_\_\_\_\_ / VARIOUS MONITORING  
CU badge. EQUIPMENT, TELEVISION  
SCREENS, CONSOLES ETC.
- A DOOR LEADS TO  
HELEN A'S SUITE.  
A SECOND DOOR LEADS  
TO OTHER ROOMS IN  
THE HAPPINESS PATROL  
HQ.
- SILAS P. IS STANDING  
IN FRONT OF HELEN A.  
SHE STICKS ANOTHER  
BADGE ONTO HIS SLEEVE./
40. \_\_\_\_\_  
2-S HELEN/  
SILAS fav.  
HELEN. HELEN A. Your third badge, Silas  
P. Forty-five killjoys to your  
credit. Impressive work. I'm very  
happy./
41. \_\_\_\_\_  
MCU SILAS.
- SILAS P. I'm glad that you're  
happy, ma'am. But it's forty-seven,  
actually./
42. \_\_\_\_\_  
MCU HELEN.
- HELEN A. I do the counting, thank  
you, Silas P./
43. \_\_\_\_\_  
2-S fav.  
SILAS.
- SILAS P. Sorry, ma'am.
- HELEN A. Still, I like your  
initiative, your enterprise./ I'll  
see that you go far./
44. \_\_\_\_\_  
MCU HELEN.
45. \_\_\_\_\_  
MCU SILAS.
- SILAS P. I'm aiming for the top./
46. \_\_\_\_\_  
MCU HELEN.
- HELEN A. Not quite the very top,  
I hope, Silas P./
47. \_\_\_\_\_  
MCU SILAS  
reaction.

M.3.  
DUR: 00'06"

(No pages 9-10)

SEGUE ↓

4. EXT. STREET OUTSIDE KANDY KITCHEN.  
NIGHT.

MUZAK 1  
DUR:  
00'47"

1. \_\_\_\_\_ / THE DOCTOR AND  
LS up street. ACE ARE WALKING  
DOCTOR/ACE ALONG A STREET  
into shot. OUTSIDE THE KANDY  
Track in as KITCHEN.  
TREVOR joins  
from b/g to  
3-S. MUZAK IS PLAYING.

ACE This music's really winding  
m' up, Professor.

DOCTOR Yes - it makes you wonder  
how the natives stand it.

ACE I haven't seen any natives.

DOCTOR Ah - there's one.

TREVOR SIGMA, A  
SMALL, GREY,  
BUREAUCRATIC-  
LOOKING MAN,  
CARRYING A CLIP-  
BOARD, JOINS THEM.

TREVOR SIGMA Name?

ACE Ace.

TREVOR SIGMA No nicknames, aliases,  
pseudonyms, noms de plumes. Real  
names.

1A. \_\_\_\_\_ ACE That is my real name! Tell  
him, Professor./  
MS DOCTOR.

2. \_\_\_\_\_ DOCTOR What's in a name?/  
2-S TREVOR/ACE.

TREVOR SIGMA I could report you  
for that.

3. ACE (SNIFFING) Can you smell  
something, Professor?/  
MS DOCTOR.

5. DOCTOR Now you come to mention  
it.../  
3-S DOCTOR/  
TREVOR/ACE.  
ACE exits.

ACE WALKS OFF  
TOWARDS THE KANDY  
KITCHEN.

5A. You must forgive my young friend,  
Ace, Mr... You didn't tell me your  
name./  
CU TREVOR.

5B. TREVOR SIGMA You're right. I  
didn't give it. But I don't have to.  
I'm on official business from  
Galactic Centre./  
CU DOCTOR.

5C. DOCTOR How do I know you're telling  
the truth?/  
2-S A/B.

TREVOR SIGMA My identification.

TREVOR HANDS IT  
TO THE DOCTOR,  
WHO LOOKS AT IT.

5D. DOCTOR Thank you... Trevor Sigma./  
CU DOCTOR. Actually, my nickname at college was  
5E. Theta Sigma./  
CU TREVOR.

TREVOR SIGMA No nicknames!

(No pages 13-24)

SEGUE ✓

11. EXT. FORUM SQUARE. NIGHT.

M.4.  
DUR:  
00'20"

82.

\_\_\_\_\_  
LS vehicle.  
Pan it L to  
stop. PATROL  
get out -  
hold them L  
to Tardis.

THE HAPPINESS  
PATROL VEHICLE  
DRIVES INTO THE  
SQUARE AND STOPS.  
  
MEMBERS OF THE  
PATROL ARE CARRYING  
PAINTBRUSHES AND  
POTS OF PAINT.

DAISY K. Right, O and M, this way!

85.

\_\_\_\_\_  
CS Tardis  
being painted.

DAISY K. LEADS  
THE WAY TO THE  
TARDIS./

THE PATROL START  
PAINTING IT PINK.

12. EXT. BLUESY STREET. NIGHT.

57.

2-S DOCTOR/  
ACE. Track  
with them  
and let them  
OOV L.

/ ACE AND THE DOCTOR  
ARE INSPECTING THE  
BENCH WHERE THE  
WOMAN SAT IN SCENE  
ONE.

DOCTOR Well?

ACE Bullet holes?

DOCTOR Definitely. Something very  
nasty's happening here. And we've  
got to put a stop to it. Quickly.

ACE How quickly?

DOCTOR Tonight.

ACE Isn't this going to be  
dangerous?

DOCTOR Yes.

ACE Right. How do we start?

DOCTOR First, we'll try and get  
ourselves arrested.

M.5.  
DUR:  
00'04"



13. EXT. FORUM SQUARE. NIGHT.

M.5.  
CONTD.

87. \_\_\_\_\_ / DAISY K. AND THE  
MLS Tardis and HAPPINESS PATROL  
HAPPINESS HAVE ALMOST  
PATROL GROUP. FINISHED PAINTING  
88. \_\_\_\_\_ THE TARDIS PINK./  
M2-S DOCTOR/  
ACE. JUST AS THEY  
COMPLETE THE JOB,  
THE DOCTOR AND  
ACE WALK CASUALLY  
INTO THE SQUARE.

ACE Professor! Look what they've  
done!

89. \_\_\_\_\_ DOCTOR Yes, it looks rather good./  
MS DAISY.

DAISY K. CONFRONTS  
THEM, HER FUN GUN  
AT THE READY.

90. \_\_\_\_\_ DAISY K. (ACCUSINGLY) You look  
unhappy about something!/  
3-S DAISY/  
DOCTOR/ACE.

90A. \_\_\_\_\_ DOCTOR On the contrary. We were  
just admiring your handiwork.  
Miserable looking thing, wasn't it?/  
MS DAISY.

90B. \_\_\_\_\_ DAISY K. Our thoughts exactly. (TO  
ACE) And what about you? Are you  
happy?/  
3-S A/B.

DOCTOR Oh, I would say she is.  
Relatively speaking. Given the  
deeply distressing nature of so  
many universal truths.

DAISY K. What do you mean?

DOCTOR Well, she's happy and I'm happy.

91. Pan L with  
DAISY'S turn. ACE Can't you afford a real gun?/  
CS explosion.

92. DAISY K. BLASTS  
OFF THE FUN GUN./  
2-S DOCTOR/  
ACE.

92A. Gordon Bennet!/  
MS DAISY.

92B. DAISY K. I'm glad you're happy.  
But what are you doing here? You  
don't look like locals. In fact,  
you look like killjoys./  
3-S DAISY/  
DOCTOR/ACE.

M.6.  
DUR:  
00'21"

DOCTOR Ah - we're visitors. Just here for the night.

93. ACE What are killjoys?/  
MS DAISY.

94. DAISY K. You must be from off-world.  
All right. In future stay in the  
specified tourist zones./  
3-S A/B.  
Pan with  
DAISY.

DOCTOR Sorry?

DAISY K. You may go.

ACE You're not going to arrest us?

95. DAISY K. I don't see why./  
2-S DOCTOR/  
ACE.

ACE Doctor, they're not going to arrest us!

DOCTOR Badges.

ACE Badges?

96. DOCTOR (TO DAISY K) I believe all  
off-world personnel are issued with  
badges at Customs./  
MS DAISY.

98. DAISY K. Yes. Where are your  
badges?  
3-S A/B.

ACE I've got badges.

DOCTOR She's got badges.

ACE This one's Charlton Athletic.

DAISY K. Not interested. (TO THE  
DOCTOR) Where's your badge?

99. DOCTOR Oh dear. I don't seem to  
have one./  
MS DAISY.

100. DAISY K. He's obviously a spy.  
She's obviously his accomplice. He  
3-S. will disappear and she can audition  
100A. for the Happiness Patrol./

M2-S DOCTOR/  
ACE. DOCTOR What does that mean?  
100B. MS DAISY.

100C. DAISY K. You're under arrest./  
M2-S DOCTOR/  
ACE.

ACE Phew! About time!

(No pages 30-32)

M.7.  
DUR:  
00'17"



14. (Was 3) INT. HELEN A'S SUITE.

M.7.  
CONTD.

2. CU TV set / JOSEPH C. IS  
(CU WOMAN). WATCHING TELEVISION  
- A SOUNDLESS  
RECORDING OF THE  
END OF THE FIRST  
3. MS JOSEPH. / SCENE: THE WOMAN  
IN THE MOMENTS  
LEADING UP TO HER  
DEATH, THE LOOK  
OF HORROR ON HER  
4. MS HELEN  
enters. HELEN A. COMES IN.  
5. MS JOSEPH. HELEN A. What are you watching,  
dear?/  
6. MS HELEN. JOSEPH C. It's a video, dear, of  
Pan her to something called Routine Disappear-  
2-S with ance Number/Four Hundred and Ninety-  
JOSEPH. Nine Thousand, Nine Hundred and  
Eighty-Seven.  
7. CU TV set HELEN A. Switch it off, dear.  
(MCU HELEN). That's for my eyes only. Besides,  
you're missing my broadcast./

THE FOOTAGE OF THE  
WOMAN IS REPLACED  
BY A CLOSE UP OF  
HER OWN FACE, IN  
THE MIDDLE OF  
DELIVERING A  
MONOLOGUE.

12. 2-S A/B. HELEN A. (ON SCREEN) Finally,  
Joseph C and I would like to thank  
you for your sterling work in  
helping to track down the killjoys./

JOSEPH C. STARTS  
TO GET UP.

M.8.  
DUR:  
00'11"

HELEN A. STOPS  
HIM.

HELEN A. I think you should watch  
this, dear. You might find it  
instructive.

13.

JOSEPH C. Oh.../

CU TV set  
(MCU HELEN).

HELEN A. (ON SCREEN) Now remember  
- enjoy yourselves! Happiness will  
prevail.

15. EXT. WAITING ZONE 1. NIGHT.

102.

ACE/DOCTOR in  
from f/g to  
3-S DOCTOR/  
HAROLD/ACE  
at machine.

/ A QUIET AREA OF  
STREET NEXT TO THE  
FORUM. A LONE  
STREET LIGHT, AN  
ARCADE GAME MACHINE  
AND A PARKED GO-  
KART.

A MAN, HAROLD V,  
IS PLAYING THE  
MACHINE.

PRISCILLA P. STANDS  
NEARBY. SHE WEARS  
A TRAY OF SWEETS  
LIKE THE TRAYS WORN  
BY ICE CREAM LADIES  
IN THE CINEMA.

THE DOCTOR AND ACE  
ARE USHERED IN BY  
HAPPINESS PATROL  
GUARDS WHO THEN  
WITHDRAW, DEPOSITING  
ACE'S BELONGINGS  
(CANS OF NITRO NINE)  
WITH PRISCILLA P.

ACE I thought we'd been arrested.  
I thought we were going to prison.

THE DOCTOR JOINS  
HAROLD V. AT THE  
GAME MACHINE.

DOCTOR Ah - hold the two bananas  
and nudge. It never fails.

ACE JOINS THEM.

HAROLD FOLLOWS THE  
DOCTOR'S INSTRUCTIONS.

NOTHING HAPPENS.

M.8.  
CONTD.

SEGUE

M.9.  
DUR:  
00'11"

SEGUE

MUZAK 2  
DUR:  
01'27"

ACE Oh well, you can't win them all.

HAROLD V. It's all right. I don't like winning.

DOCTOR Why's that?

HAROLD V. First of all, I'm a killjoy. And Secondly, I don't like the prize.

ACE Why - what is the prize?

HAROLD V. WINS  
THE JACKPOT.

HAROLD V. You're about to find out.

HELEN A'S FACE  
APPEARS IN THE  
MACHINE.

103. CU machine HELEN A. (ON SCREEN) Congratu-  
102. (MCU HELEN). lations and well played. Here is  
3-S A/B. your prize joke./ Did you hear about  
the killjoy who won an outing with  
the Happiness Patrol? He was  
tickled to death!/ Enjoy yourself!

DOCTOR I see what you mean - her delivery's terrible.

104. HAROLD V. The joke's not much  
good either./  
MS DOCTOR.

104A. DOCTOR You're right. It's awful.  
It's tasteless, smug, and worst of  
all, it's badly constucted. I mean,  
who writes that stuff?/  
MS HAROLD.

105. HAROLD V. I wrote it./  
3-S A/B.

ACE You wrote it?

105A.

M2-S DOCTOR/  
HAROLD fav.  
HAROLD.

HAROLD V. I used to be her gag writer - when I was Harold F. Then my/brother disappeared. I went to look for him. I heard of other disappearances. They caught me in the rocketport zone, trying to contact Terra Omega, and brought me here - where I was regraded to Harold V./

105C.

105D.

MS PRISCILLA.  
3-S A/B.

ACE But what's keeping you here? I mean, why don't we just stroll off?

Pan DOCTOR L  
to 2-S with  
PRISCILLA.

THE DOCTOR GOES  
UP TO PRISCILLA P.

DOCTOR Excuse me.

PRISCILLA P. Yes?

105E.

MCU PRISCILLA.

DOCTOR But is this a prison?/

PRISCILLA P. A prison? Of course not. This is the Waiting Zone. There aren't any prisons on Terra Alpha. Miserable places./

105F.

M2-S PRISCILLA/  
DOCTOR A/B.

SEGUE  
M.10.  
00'36"

DOCTOR So there is absolutely no chance whatsoever that this could be a place of incarceration and we are free to leave at any time?

DOCTOR comes  
fwd.

THE DOCTOR STROLLS  
OVER TO A THIN  
TAPED LINE ACROSS  
THE STREET.

PRISCILLA P. Well, yes and no. This isn't a prison. But...

SHE PULLS OUT A  
GUN FROM UNDER THE  
SWEETS ON HER TRAY.

M.10.  
CONTD.

106. PRISCILLA P. CONTD. Cross that  
line/and you're a dead man!
111. WS, tape f/g.
- MCU DOCTOR  
turns.



16. EXT. EXECUTION YARD. NIGHT.

M.10.  
CONTD.

399.

\_\_\_\_\_  
LS Yard.  
VICTIM is  
marched in.

/ A MAN DRESSED IN  
BLACK IS ESCORTED  
INTO THE YARD BY  
THE HAPPINESS  
PATROL WITH DAISY  
K. AND JOSEPH C.

THE MAN TAKES UP  
HIS POSITION ON A  
CENTRAL ROSTRUM.

DAISY K. AND THE  
HAPPINESS PATROL  
LINE UP AS IF FOR  
INSPECTION.

THE YARD IS  
DECORATED WITH  
BALOONS ETC. AND  
HAS A FESTIVE,  
PARTY AIR ABOUT IT./

400.

\_\_\_\_\_  
2-S JOSEPH/  
DAISY. Hold  
JOSEPH R.

JOSEPH C. SHAKES  
DAISY K'S HAND.

JOSEPH C. Congratulations.

HE THEN ADDRESSES  
THE VICTIM.

401.

\_\_\_\_\_  
W2-S JOSEPH/  
VICTIM.

Bad luck, old man./ Still, we've got  
to be fair, haven't we?/ Wouldn't be  
cricket otherwise.

403.

\_\_\_\_\_  
MS JOSEPH.

402.

\_\_\_\_\_  
MS VICTIM.

(No page 37)

18. EXT. WAITING ZONE 1. NIGHT.

113.

3-S DOCTOR/  
HAROLD/ACE.

THE DOCTOR AND  
ACE ARE WATCHING  
HAROLD V. PLAYING  
THE ARCADE GAME.

PRISCILLA P. IS  
WATCHING THEM.

DOCTOR So, what you're telling me  
is that Helen A. punishes anyone  
for wearing dark clothes?

HAROLD V. Public grief she calls  
it. It also covers listening to  
slow music and reading poems.  
Unless they're limericks, of course.

DOCTOR But this is terrible.

HAROLD V. Walking in the rain, as  
well. If you're on your own and  
don't take an umbrella.

ACE Why don't people stand up to  
her?

HAROLD V. People are scared.

113A.

113B.

MS PRISCILLA.  
3-S A/B.

DOCTOR Remember/the Happiness  
Patrol, Ace./

ACE A bunch of ratbags.

114.

MCU HAROLD.

DOCTOR Ratbags with guns./

115.

3-S A/B.

HAROLD V. The Happiness Patrol are  
the nice side of her regime./ D'you  
know who the Kandy Man is, Doctor?



DOCTOR He sounds like a sweetie.

HAROLD V. He's dangerous.

DOCTOR Dangerous?

HAROLD V. He's doing experiments.  
That's why we're here. He needs  
guinea/pigs. Guinea pigs like you  
and me./

116.

117.

MCU HAROLD.

3-S A/B.

M.11.  
DUR:  
00'37"

ACE What sort of experiments?

HAROLD V. I can't find out.

DOCTOR So what else does he do,  
this Kandy Man?/

118.

MCU HAROLD.

HAROLD V. He makes sweets.

18A. (Was 17) INT. HAPPINESS PATROL HQ.

M.11.  
CONTD.

48. 2-S HELEN/ / HELEN A. IS  
GILBERT. SITTING AT A  
CONSOLE, HER HAND  
TOYING WITH A  
BUTTON.  
GILBERT M. ENTERS.
49. GILBERT M. You wanted to see me,  
ma'am?/  
MS HELEN.
50. HELEN A. Just curiosity, Gilbert  
M. I wondered what the Kandy Man  
had conjured up for us tonight./  
MS GILBERT.
51. GILBERT M. It's a fondant surprise,  
ma'am./  
MCU HELEN.
52. HELEN A. Flavour?/  
MCU GILBERT.
53. GILBERT Strawberry./  
MCU HELEN.
- HELEN A. (SMILING) Delicious.  
My favourite.

18B. EXT. WAITING ZONE 1. NIGHT.

M.11.  
CONTD.

112. \_\_\_\_\_ / PRISCILLA P.  
Pan up line to WATCHING THE DOCTOR,  
MS PRISCILLA. ACE AND HAROLD V.  
120. \_\_\_\_\_ / AS PREVIOUSLY.  
3-S DOCTOR/  
HAROLD/ACE.  
Tighten to  
MCU HAROLD. ACE And you reckon the Kandy Man's  
the one behind the disappearances?

HAROLD V. One of the ones. There  
are three ways of disappearing on  
Terra Alpha. The Late Show at the  
Forum, a visit to the Kandy Kitchen,  
121. \_\_\_\_\_ and... something else./  
CU ACE.

122. \_\_\_\_\_ ACE What sort of something else?/  
MCU HAROLD.

HAROLD V. I don't know exactly.  
Rumour has it that Helen A. favours  
the firing squad./  
122A. \_\_\_\_\_  
CU ACE  
reaction.

M.12.  
DUR:  
01'36"

19. EXT. EXECUTION YARD. NIGHT.

M.12.  
CONTD.

404. \_\_\_\_\_ / THE VICTIM, JOSEPH  
LS GROUP. C, DAISY K. AND  
405. \_\_\_\_\_ THE FIRING SQUAD  
AS BEFORE./

2-S DAISY/  
JOSEPH.

JOSEPH C. READS  
FROM AN OFFICIAL  
SCROLL.

JOSEPH C. It says here you  
have been found guilty of an  
ostentatious display of public  
grief. Oh dear, dear, dear.

406. \_\_\_\_\_ DAISY K. Patrol!.../  
LS GROUP.

407. \_\_\_\_\_ THE FIRING SQUAD  
RAISE THEIR GUNS./  
MS VICTIM.

408. \_\_\_\_\_ THE VICTIM WATCHES  
WITH RESIGNATION./  
2-S DAISY/  
JOSEPH.

JOSEPH C. And so you have been  
sentenced to the severest penalty  
decreed by Helen A.

409. \_\_\_\_\_ DAISY K. Patrol/dismiss!  
LS GROUP.  
PATROL leave.

410. \_\_\_\_\_ THE FIRING SQUAD  
LOWER THEIR GUNS  
AND MARCH OUT OF  
THE YARD./  
MS VICTIM.

THE VICTIM LOOKS  
ROUND IN BEWILDERMENT.

20. INT. HAPPINESS PATROL HQ.

M.12.  
CONTD.



54. \_\_\_\_\_/ HELEN A. WATCHES  
CU Screen THE EVENTS IN THE  
(LS Yard). EXECUTION YARD ON  
A LARGE MONITOR.
55. \_\_\_\_\_/ GILBERT ALSO  
2-S GILBERT/ WATCHES - IN POLITE  
HELEN. BOREDOM.
- 55A. \_\_\_\_\_/ HELEN A. PUSHES THE  
CU button. BUTTON ON THE CONSOLE.
- 55B. \_\_\_\_\_/  
2-S A/B.

20A. EXT. EXECUTION YARD. NIGHT.

M.12.  
CONTD.



412. \_\_\_\_\_ / A LARGE PIPE  
LS Yard. DESCENDS ONTO  
413. \_\_\_\_\_ / THE VICTIM.  
MS VICTIM.  
Pipe descends  
onto him.

21. INT. KANDY KITCHEN.

M.12.  
CONTD.

244. \_\_\_\_\_ / THE KANDY KITCHEN  
MLS KANDYMAN. LOOKS AS IF HEATH  
ROBINSON TRIED TO  
DESIGN A CHEERFUL  
DUNGEON CUM TORTURE  
CHAMBER.
- THE KANDY MAN IS  
ALONE IN THE KITCHEN.  
THE KANDY MAN IS A  
TALL, POWERFUL  
FIGURE REMINISCENT  
OF THE BASSETT'S  
ALLSORTS MAN. HE  
IS COMPOSED OF  
SWEET SUBSTANCES  
WITH A ROBOTIC  
SKELETON HIDDEN  
DEEP INSIDE HIS  
SYNTHETIC BODY.
245. \_\_\_\_\_ / A LIGHT ON THE  
CU light WALL FLASHES.  
flashing.
246. \_\_\_\_\_ / THE KANDY MAN  
KANDYMAN comes CROSSES TO A SERIES  
f/g to MS at OF LEVERS AND PULLS  
levers. THEM.
- 246A. \_\_\_\_\_ / THE ELABORATE HEATH  
Gunge rising ROBINSON TYPE  
in pipe. MECHANISM IN THE
- 246B. \_\_\_\_\_ / ROOF OF THE KITCHEN  
Angled MLS CLANKS INTO ACTION.  
Kitchen,  
canopy L of  
frame.
- 246C. \_\_\_\_\_ / THERE IS A RUSHING  
MLS Kitchen SOUND AND RED GUNGE  
with saucepans. STARTS TO FLOW  
THROUGH THE PIPES.
- 246D. \_\_\_\_\_ /
- 246E. \_\_\_\_\_ / LS Kitchen  
o/s KANDYMAN with sacks.  
to chart and  
pipes.

22. EXT. EXECUTION YARD. NIGHT.

M.12.  
CONTD.

414. \_\_\_\_\_ / THE LURID RED  
LS VICTIM. GUNGE GUSHES OUT  
OF THE PIPE AS  
IT IS RAISED.

416. \_\_\_\_\_ / THE VICTIM,  
MLS VICTIM. SMOTHERED BY THE  
GUNGE, COLLAPSES  
ONTO THE ROSTRUM,  
OBVIOUSLY DEAD./

415. \_\_\_\_\_  
2-S JOSEPH/  
VICTIM.

JOSEPH C. The Fondant Surprise!



23. EXT. WAITING ZONE 1. NIGHT.

124.

2-S DOCTOR/  
ACE with  
HAROLD b/g.  
Move to 3-S.

HAROLD V. PLAYING  
THE MACHINE. ACE  
AND THE DOCTOR  
STANDING NEARBY.

PRISCILLA P. IN  
THE BACKGROUND.

THE DOCTOR CONSULTS  
HIS WATCH.

ACE Time we were going, Professor?

DOCTOR Well, we have a night's  
work ahead of us, and I think we've  
learned enough.

ACE Ace! A prison break!

DOCTOR A waiting zone break. But  
I think we'll take our new found  
friend with us.

THEY GO OVER TO  
HAROLD V.

HAROLD V. What's that?

125.

ACE We're going to escape./  
MS PRISCILLA.

126.

DOCTOR (MINDFUL OF PRISCILLA)  
Shhh!/?  
3-S A/B.

HAROLD V. There is no escape.

HE CARRIES ON  
PLAYING MACHINE.

M.13.  
DUR:  
00'45"

23A. (Was 22A) INT. HAPPINESS PATROL HQ.

M.13.  
CONTD.

56. 2-S GILBERT/ / HELEN A. AND  
HELEN. GILBERT M.

GILBERT M. Well, I must be going,  
ma'am.

HELEN A. So soon? We haven't  
finished yet. There's still his  
brother, Harold V, to deal with.

56A. GILBERT M. Ah yes - his brother./  
MCU HELEN.

56B. HELEN A. Families are very  
important for people's happiness./  
2-S A/B.

57. CU screen / THE SCREEN SHOWS  
(3-S DOCTOR/ THE DOCTOR AND  
HAROLD/ACE). ACE, AND HAROLD -  
STILL PLAYING THE  
MACHINE./

58. CU button.  
HELEN A. PRESSES  
ONE OF THE BUTTONS  
ON THE CONSOLE.

23B. EXT. WAITING ZONE 1. NIGHT.

M.13.  
CONTD.

- 126A. 3-S DOCTOR/  
HAROLD/ACE. / A MASSIVE CHARGE  
OF ELECTRICITY  
ERUPTS FROM THE  
MACHINE, CAUSING  
IT TO SPARK AND  
SMOKE.
127. 4-S PRISCILLA/  
DOCTOR/HAROLD/  
ACE. / HAROLD V. IS THROWN  
TO THE GROUND, DEAD.  
  
THE DOCTOR AND ACE  
STARE IN SURPRISE.
128. MS PRISCILLA.  
Pan with her. / PRISCILLA P.  
STROLLS OVER TO  
THE BODY.
129. MCU ACE. PRISCILLA P. I think he got a buzz  
out of that./
130. 4-S DOCTOR/  
HAROLD/ACE/  
PRISCILLA. ACE Shut up!/  
  
SHE LUNGES AT  
PRISCILLA P. IN  
FURY.  
  
THE DOCTOR RESTRAINS  
HER.  
  
DOCTOR Hold it, Ace!
131. Pan DOCTOR R  
to M2-S DOCTOR/  
ACE. PRISCILLA P. Rather a shocking  
experience./  
  
ACE Let me shut her up!  
  
THE DOCTOR KEEPS  
HOLD OF ACE.

M.13.  
CONTD.

DOCTOR Save it, Ace. Save it.  
Calm down. You're no good to ~~me~~  
like this.

HE LETS GO OF ACE.  
SHE'S STILL  
TREMBLING.

131A. ACE I want to nail/those scumbags.  
MCU ACE. I want to make them very, very  
131B. unhappy./  
MC2-S fav.  
DOCTOR.

DOCTOR Don't worry, Ace. We will.

24. INT. KANDY KITCHEN.

249. \_\_\_\_\_ / THE KANDYMAN BUSY  
MLS KANDYMAN. POURING LEMONADE  
INTO ONE OF HIS  
CONFECTIONS.

250. \_\_\_\_\_ / GILBERT M. COMES  
LS GILBERT CREEPING IN.  
enters. TRYING TO SLIP

251. \_\_\_\_\_ PAST UNNOTICED./  
MS KANDYMAN.

252. \_\_\_\_\_ KANDY MAN What time do you call  
this?/  
W2-S KANDYMAN/  
GILBERT.

A LOOK OF INTENSE  
RESENTMENT CROSSES  
GILBERT'S FACE.

25. EXT. WAITING ZONE 1. NIGHT.

M.14.  
DUR:  
01'45"

132. \_\_\_\_\_ / HAROLD V'S BODY  
GROUP shot. IS BEING REMOVED  
BY HAPPINESS PATROL  
GUARDS.

133. \_\_\_\_\_ / ACE AND THE DOCTOR  
M2-S DOCTOR/ WATCH GRIMLY.  
ACE.

137. \_\_\_\_\_ THEY BOTH TURN/TO  
Go-kart. LOOK AT THE GO-KART.

133. \_\_\_\_\_ / THE DOCTOR CROSSES  
DOCTOR/ACE A/B. TO PRISCILLA P.  
Pan DOCTOR to  
2-S with  
PRISCILLA. DOCTOR Tell me...

PRISCILLA P. Yes.

DOCTOR I was wondering about your  
go-kart.

PRISCILLA P. It's not my go-kart.  
It's the waiting zone go-kart.

DOCTOR Yes.... I was wondering  
if we were to get into it and drive  
off, what would you do?

135. \_\_\_\_\_ PRISCILLA P. Nothing./  
2-S DOCTOR/  
PRISCILLA  
fav. DOCTOR. DOCTOR Nothing?

PRISCILLA P. Nothing.

136. \_\_\_\_\_ DOCTOR You wouldn't raise the  
alarm, shoot us?/  
2-S DOCTOR/  
PRISCILLA.  
Pan DOCTOR  
back to 2-S  
with ACE. PRISCILLA P. Nothing.

M.14.  
CONTD.



THE DOCTOR RETURNS  
TO ACT.

DOCTOR You're right. It is booby  
trapped.

26. INT. HELEN A'S SUITE.

M.14.  
CONTD.

15. LS HELEN and / HELEN A. REMOVES  
cage. THE CLOTH COVERING  
A LARGE CAGE.
- INSIDE THE CAGE IS  
FIFI, HELEN A'S  
PRIDE AND JOY.
16. MS FIFI. / FIFI IS A SMALLISH,  
EVIL-LOOKING  
CREATURE, REMINISCENT  
OF A PARTICULARLY  
NASTY ALIEN FERRET  
CUM PEKINESE.
17. MS HELEN. HELEN A. Oh/- did I leave you, my  
darling? Don't worry, I'm back now.
18. MS FIFI. / SHE GIVES FIFI  
A CHOCOLATE.
- FIFI GROWLS  
SOFTLY.



27/27B. EXT. WAITING ZONE 1. NIGHT.

M.14.  
CONTD.

138.

3-S DOCTOR/  
ACE/PRISCILLA.

THE DOCTOR AND  
ACE ARE CALMLY  
INSPECTING THE  
GO-KART.

PRISCILLA P. IS  
WATCHING NERVOUSLY.

PRISCILLA P. What are you doing?

138A.

DOCTOR Nothing./  
MS PRISCILLA.

138B.

PRISCILLA P. You're not thinking  
of starting that?/  
3-S A/B.

ACE (TESTING THE CONTROLS) No.

138C.

PRISCILLA P. GRINS  
AND BEGINS TO EDGE  
AWAY./  
MS PRISCILLA.

138D.

PRISCILLA P. Are you sure?/  
3-S A/B.  
Let PRISCILLA  
OOV. Hold on  
DOCTOR/ACE. DOCTOR Yes.

PRISCILLA P. RUSHES  
OFF TO TAKE COVER.

THE DOCTOR IS NOW  
IN THE PROCESS OF  
DISARMING THE BOMB  
ATTACHED TO THE  
GO-KART.

ACE SITS IMPATIENTLY  
IN THE KART.

(No page 51)

ACE Here, let me have a go.

DOCTOR Stop it!

ACE It's a bomb, isn't it?

DOCTOR I'm trying to defuse it.

ACE Well, let me have a go.

DOCTOR I'm trying not to get us  
blown to pieces.

ACE I never get to have any fun.

DOCTOR Stop rattling!

THE DOCTOR DIS-  
MANTLES THE  
DETONATOR.

138E.

Ah-ha! Start the engine. You can  
drive./

LS go-kart  
drives OOV R.

HE JUMPS ONTO THE  
BACK OF THE KART.

THEY DRIVE OFF.

28. EXT. STREET. NIGHT.

140.

Low LS go-kart  
- comes to cam.

ACE AND THE  
DOCTOR DRIVING  
ALONG IN THE  
GO-KART.

(No page 54)

29A. (Was 33) EXT. STREET WITH MANHOLES.  
NIGHT.

|                         |
|-------------------------|
| M.15.<br>DUR:<br>00'23" |
|-------------------------|

156.        \_\_\_\_\_ / EARL SIGMA IS  
            LS EARL.        WALKING DOWN THE  
                              EMPTY STREET WITH  
                              HIS HARMONICA,  
                              SOFTLY PLAYING A  
                              SAD, BLUESY TUNE.
157.        \_\_\_\_\_ / AS HE PASSES A  
            CU manhole     MANHOLE, THE COVER  
            cover rises     SHIFTS SLIGHTLY  
            and PIPE PERSON AND A PAIR OF EYES  
            peeps out.        PEER OUT AT HIM  
                              FROM THE SHADOWS.
158.        \_\_\_\_\_ / AS HE REACHES THE  
            MLS EARL.        OTHER END OF THE
159.        \_\_\_\_\_ / STREET A SECOND  
            CU manhole.     PAIR OF EYES WATCH  
            PIPE PERSON     HIM FROM ANOTHER  
            ducks down     MANHOLE COVER.  
            again.
- THE COVER SETTLES  
                              INTO PLACE AGAIN  
                              AS EARL WALKS ON.

30. EXT. SECOND STREET. NIGHT.

142. MCU ACE peeps / ACE PEEPS ROUND  
round corner. THE CORNER AND  
SEES THE HAPPINESS  
PATROL, LED BY  
DAISY K, APPROACHING.

144. DOCTOR and go- / SHE HURRIES BACK  
kart. ACE TO THE GO-KART WHICH  
joins to 2-S. HAS OBVIOUSLY BROKEN  
DOWN.

THE DOCTOR IS  
ATTEMPTING TO  
REPAIR IT.

ACE Any luck, Professor?

DOCTOR I need a little more time.

ACE You've got it.

Let ACE OOV.

ACE RUNS OFF IN  
THE DIRECTION OF  
THE HAPPINESS  
PATROL.

(No page 56)

31. EXT. STREET. NIGHT.

M.16.  
DUR:  
00'36"

143. \_\_\_\_\_ / DAISY K, SUSAN Q  
HAPPINESS AND A DETACHMENT  
PATROL. OF HAPPINESS PATROL  
GUARDS ARE SEARCHING  
DOORWAYS.

146. \_\_\_\_\_ / THEY HEAR A PIERCING  
MS ACE. WHISTLE AND LOOK UP  
TO SEE ACE WAVING  
HER ARMS AT THEM.

147. \_\_\_\_\_ ACE Oy!/  
HAPPINESS  
PATROL. ACE  
joins R. DAISY K. TRAINS  
HER GUN ON ACE.

DAISY K. I arrest you for the  
evasion of the Happiness Patrol  
auditions.

147A. \_\_\_\_\_ ACE Where are they?/ I'm ready  
MCU ACE. for them. The question is, are  
147. \_\_\_\_\_ they ready for me?/  
GROUP A/B.

DAISY K. (TO SUSAN Q) Take her  
back to the Happiness Headquarters  
and we'll continue to search for  
the spy.

SUSAN Q. ESCORTS  
ACE AWAY.

32. EXT. SECOND STREET. NIGHT.

M.16.  
CONTD.

148.

\_\_\_\_\_  
MLS DOCTOR.

THE DOCTOR IS  
STILL UPSIDE DOWN  
IN THE GO-KART.

DOCTOR Ah - that seems to be that,  
Ace. Nice of the Happiness Patrol  
to leave us in peace, Ace.

NO REPLY.  
THE DOCTOR  
LOOKS AROUND.

Ace?

Let kart OOV.

HE GETS INTO THE  
KART AND DRIVES  
OFF, JUST AS THE  
HAPPINESS PATROL  
COME ROUND THE  
CORNER AND FIRE./

149.

\_\_\_\_\_  
LS kart to  
cam. and OOV  
L.

(No pages 59-62)

36. INT. HAPPINESS PATROL HQ.

59. CS spoons. / ACE IS TRYING,  
VERY INEPTLY, TO  
PLAY THE SPOONS.
60. 2-S SUSAN/  
ACE. ACE I'm beginning to enjoy this./
- SUSAN Q. WATCHES  
HER IN EXASPERATION.
61. MCU ACE. SUSAN Q. OK. Stop there. That's  
no good. Do you know any jokes./
62. MCU SUSAN. ACE (FACE FALLING) I always  
forget jokes./
63. 2-S SUSAN/  
ACE. SUSAN Q. Well, how about songs?/
64. MCU ACE. ACE I know this great song about  
this bloke and his girlfriend. And  
she drops the ring he gives her on  
the railway track./ And when she  
goes back to get it she's killed by  
the train and he's really miserable  
for the rest of his life. Oh, it's  
fantastic./
65. CU SUSAN.
- 65A. MCU ACE. SUSAN Q. Happy songs, Ace. Songs  
about sunshine and furry animals./

(No page 64)



37A. (Was 8) EXT. BLUESY STREET. NIGHT.

|                         |
|-------------------------|
| M.17.<br>DUR:<br>00'24" |
|-------------------------|

49.

\_\_\_\_\_  
MS EARL.  
Crane out to  
high LS.

/ EARL SIGMA IS  
LEANING AGAINST  
THE WALL PLAYING  
BLUESY MUSIC ON  
HIS HARMONICA.

WE SUDDENLY HEAR  
THE HAPPINESS  
PATROL VEHICLE  
APPROACHING.

EARL SIGMA QUICKLY  
STARTS PLAYING AN  
UP TEMPO, HAPPY  
TUNE.

52.

\_\_\_\_\_  
Vehicle  
approaches  
and stops.  
MS DAISY  
out and OOV.

/ THE HAPPINESS  
PATROL VEHICLE  
CRUISES DOWN THE  
STREET AND STOPS  
NEAR EARL SIGMA,  
WHO CONTINUES  
PLAYING BUT LOOKS  
NERVOUS.

53.

\_\_\_\_\_  
EARL. DAISY  
in to 2-S.  
Let her OOV.  
Tighten on  
badge.

DAISY K. GETS OUT  
OF THE VEHICLE./  
WALKS OVER TO EARL  
SIGMA AND STICKS  
A SMILE BADGE ON  
HIS LAPEL.

SHE GETS BACK INTO  
THE VEHICLE AND IT  
MOVES OFF.

38. INT. HAPPINESS PATROL HQ.

66. 2-S SUSAN/ACE. / SUSAN Q. HAS  
ABANDONED ANY  
PRETENCE OF  
PREPARING ACE FOR  
THE AUDITION AND  
IS STARING BLANKLY.

SUSAN Q. I woke up one morning...

ACE I know that song.

67. MCU SUSAN. SUSAN Q. There's a million blues  
songs that start like that. But I  
did wake up one morning - and  
suddenly something was very clear.  
I couldn't go on./ Smiling. Smiling  
while my friends disappeared.  
Wearing this uniform and smiling and  
trying to pretend I'm something I'm  
68. 2-S. not./ Trying to pretend that I'm  
69. MCU SUSAN. happy. Better to let it end. Better  
to just relax and let it happen./ I  
woke up one morning and I realised  
it was all over.

M.18.  
DUR:  
00'52"

70. MCU ACE. PAUSE./

71. MCU SUSAN. ACE Look, I'm sorry./

72. 2-S. SUSAN Q. I think we'll abandon  
our rehearsal./

73. MCU ACE. ACE I'm not Happiness Patrol  
material anyway. They stand for  
everything I hate./ Like you said,  
74. 2-S. smiling all the time. Smiling when  
it doesn't mean anything./ I'm not  
75. MCU SUSAN. one of them. I can't play an instru-  
ment. I can't dance. I can't sing./

76.

SUSAN Q. No. But there is some-  
thing you might be very good at./

2-S.

ACE Oh yeah?

SUSAN Q. Yes. A disappearing act.

ACE What do I have to do?

SUSAN Q. HOLDS  
OUT A KEY.

SUSAN Q. It's simple. I give you  
this key. Then I close my eyes -  
and when I open them, you've gone.

77.

ACE goes OOV.

ACE TAKES THE  
KEY AND EXITS./

MCU SUSAN.

SUSAN Q'S FACE  
CLOUDS WITH  
SADNESS.



39. EXT. BLUESY STREET. NIGHT.

M.18.  
CONTD.

59. \_\_\_\_\_ / THE DOCTOR'S GO-  
MLS DOCTOR KART HAS BROKEN  
and go-kart DOWN AGAIN. THERE  
- explosion. IS A SHOWER OF  
SPARKS FROM THE  
ENGINE AS HE  
ATTEMPTS TO FIX IT.

60. \_\_\_\_\_ / SILAS P. COMES  
LS SILAS. DOWN THE STREET,  
Hold him fwd SEES THE DOCTOR  
to bench. AND SITS ON THE  
BENCH, HIDING  
BEHIND HIS PAPER.

M.19.  
DUR:  
00'22"

62. \_\_\_\_\_ / THE DOCTOR TURNS,  
Pan DOCTOR R SEES SILAS, AND  
to 2-S with GOES OVER TO HIM.  
SILAS.

DOCTOR Excuse me. You wouldn't  
happen to have a spare automotive  
jack on you, would you?

SILAS P. Oh, I'm afraid not. But  
I can offer you the hand of friend-  
ship. Sit down. Tell me about  
yourself.

DOCTOR (SITTING DOWN) I'm looking  
for Helen A. Perhaps you could  
point me in the right direction?

SILAS P. I can tell you where to  
find her. But when you meet her  
make sure you're smiling.

63. \_\_\_\_\_ DOCTOR Smiling?/  
CU SILAS.

63A. \_\_\_\_\_ SILAS P. She hates miserable people.  
Haven't you heard about the massacre,  
then?/  
CU DOCTOR.

64. DOCTOR Yes, I have heard rumours./  
CU SILAS.

SILAS P. She sent her spies  
out to find the most depressing  
township on the planet. The  
Happiness Patrol went in and razed  
the place to the ground.

65. DOCTOR But why?/  
2-S.

SILAS P. Policy. I'm sorry. I  
didn't mean to distress you.

66. DOCTOR I'm not distressed. I'm  
angry. Why don't people stand up  
to her?/  
CU SILAS.

67. SILAS P. There are lots of reasons.  
The Happiness Patrol. The Kandy  
Man.../  
CU DOCTOR.

68. DOCTOR The Kandy Man! He's next  
on my list of people to see./  
CU SILAS.

69. SILAS P. Then I'd cross him off  
fast if I were you. He's Helen A's  
henchman. Does all her dirty work./  
2-S. (PAUSE) There are small pockets of  
resistance, though. Quiet murmurings  
of rebellion. Are you interested?

70. DOCTOR Of course./  
CU SILAS.

M.20.  
DUR:  
00'49"

70A. SILAS P. There's a place, a secret  
place, where we're planning for the  
day when Helen A. and the Kandy Man  
will be called to account./ Here -  
2-S. my card.

DOCTOR (TAKING IT) Thank you.  
(READS) Silas P.

SILAS P. Other side.

71. MCU SILAS. DOCTOR Happiness Patrol Undercover.  
Oh, excellent. Perhaps you could  
take a message.../

SILAS P. BLOWS  
HIS WHISTLE.

AS HE BLOWS, EARL  
SIGMA SNEAKS UP  
BEHIND HIM AND  
KARATE CHOPS HIM.

71A. 3-S DOCTOR/  
SILAS/EARL. / SILAS P. SLUMPS  
UNCONSCIOUS.

THE DOCTOR PICKS  
UP EARL'S HARMONICA  
WHICH HE DROPPED  
WHEN HE HIT SILAS

DOCTOR You must be a musician.

HANDS HARMONICA  
BACK TO EARL.

EARL SIGMA Sort of.

DOCTOR Your timing's good.

SOUND OF HAPPINESS  
PATROL APPROACHING.

EARL SIGMA We'd better go.

72. EARL & DOCTOR  
exit. THE DOCTOR PROPS  
SILAS P. UP AND  
EXITS WITH EARL./

LS vehicle to  
cam. & stops. / DAISY K. AND THE  
HAPPINESS PATROL  
ARRIVE TO SEE A  
MAN LOOKING GLUM.

72A. MS DAISY.

72B. CU SILAS. DAISY K. You look unhappy./Silas P!

M.20.  
CONTD.

72C.

LS GROUP.

SILAS P. RAISES  
HIS HEAD/- TO FIND  
THE HAPPINESS  
PATROL LEVELLING  
THEIR FUN GUNS AT  
HIM./

73.

CU SILAS.

SILAS P. (HORRIFIED) No! Wait!

40. EXT. STREET OUTSIDE KANDY KITCHEN.  
NIGHT.

155.

MS DOCTOR  
yanked round  
corner to 2-S  
DOCTOR/EARL.

/ AS EARL SIGMA  
PULLS THE DOCTOR  
INTO AN ARCHWAY,  
WE HEAR THE  
HAPPINESS PATROL  
SHOOTING SILAS P.

THE DOCTOR AND  
EARL HIDE IN THE  
SHADOWS, PANTING.

DOCTOR I'm the Doctor.

EARL SIGMA Earl Sigma.

DOCTOR A sort of musician?

EARL SIGMA No, I'm really a medical  
student. Fifth year post med psych-  
ology.

DOCTOR What does the Sigma stand  
for?

EARL SIGMA It stands for alien.  
All visitors are called Sigma.

DOCTOR So you're travelling through  
the colonies?

EARL SIGMA Yeah. I'm on vacation.  
Paying my way with music. But I  
sort of got stuck here.

DOCTOR It's an interesting planet,  
from the psychological standpoint.



- 1/72 -

THE SOUND OF THE  
HAPPINESS PATROL  
VEHICLE APPROACHING.

EARL SIGMA Yeah - we'd better go!

THE DOCTOR HOLDS  
EARL BACK. HE'S  
SEEN THAT THEY'RE  
CLOSE TO THE KANDY  
KITCHEN.

DOCTOR No, no. This way. There's  
someone I'd like to meet.

They go OOV.

THEY EXIT.

- 1/72 -

41. INT. KANDY KITCHEN.

M.21.  
DUR:  
00'33"

253. LS Kitchen. / POTS ARE STILL  
BUBBLING ON STOVES,  
AND INGREDIENTS  
LAID OUT ON THE  
TABLE, BUT FOR  
THE TIME BEING AT  
ANY RATE, THE  
KITCHEN IS DESERTED.

254. 2-S EARL/ THE DOCTOR AND  
DOCTOR. EARL COME IN AND  
LOOK AROUND.

EARL SIGMA     What is this place?

DOCTOR I believe it's where they make sweets.

42. EXT. STREETS. NIGHT.

M.21.  
CONTD.

161. \_\_\_\_\_ / ACE RUNS DESPERATELY  
LS ACE to cam. THROUGH THE DARK  
Pan her R and STREETS.  
see her recede.

A FEMALE VOICE  
SHOUTS:

DAISY K. Halt or we fire!

ACE KEEPS RUNNING.

MACHINE GUN ROUNDS  
ARE FIRED.

ACE DIVES DOWN AN  
ALLEYWAY.

161A. \_\_\_\_\_ / AT THE OTHER END  
o/s DAISY f/g. SHE COMES FACE TO  
ACE in R to FACE WITH DAISY K,  
2-S. FUN GUN AT THE  
READY.

43. INT. KANDY KITCHEN.

M.21.  
CONTD.

255. 2-S EARL/ THE DOCTOR AND  
DOCTOR. They EARL SIGMA ARE  
hide under EXAMINING THE  
table. CONTENTS OF THE  
SAUCEPANS WHEN  
THEY HEAR THE  
DOOR OPEN.
- THEY HIDE UNDER  
A TABLE.
- 256A. MLS GILBERT BUT NOT QUICKLY  
enters and ENOUGH TO ESCAPE  
clocks them. THE EAGLE EYE OF  
GILBERT M. AS HE  
COMES IN.
- BUT HE GIVES NO  
INDICATION THAT  
HE'S SEEN THEM.
257. 2-S DOCTOR/ GILBERT M. They think it's easy./  
EARL. A thousand/pounds of praline cracknel
258. LS GILBERT. indeed! They don't know his  
Pan with him. moods. He's terrible when he's  
roused. I keep telling them, but  
they won't believe me. They're
259. Pan up Kandy lucky to get any sweets at all./  
Man's feet to  
MS.
- THE KANDY MAN  
COMES IN, HIS  
FEET MAKING  
SUCKING NOISES  
ON THE GROUND.
260. KANDY MAN Enough! Where are my  
specimens?/  
2-S GILBERT/  
KANDYMAN.
- GILBERT M. (TAKING NO NOTICE) If  
they think it's so easy, they should  
have a go at making sweets themselves.  
They wouldn't know popcorn from  
peppermints.../
- 260A. MS KANDYMAN.

260B. KANDY MAN I said where are my specimens? It's time for an experiment./

M.22.  
DUR:  
00'38"

2-S GILBERT/  
KANDYMAN.  
Pan with  
KANDYMAN.

GILBERT M. I think they just nipped under the table.

261. THE KANDY MAN  
MOVES OVER TO  
THE TABLE AND  
LOCKS./

MLS table.

262. THERE'S NO-ONE  
THERE./

Pan with  
GILBERT to  
2-S GILBERT/  
KANDYMAN and  
then to 2-S  
KANDYMAN/  
GILBERT.

KANDY MAN There's no-one here.

GILBERT M. But I saw them.

KANDY MAN Show me!

GILBERT M. LOOKS  
UNDER THE TABLE.

GILBERT M. But I... I... I could have sworn they were under the table...

263. KANDY MAN I can feel one of my moods/coming on!

Wide GROUP,  
DOCTOR/EARL  
f/g, KANDYMAN/  
GILBERT b/g.

THE DOCTOR AND  
EARL ARE HIDING  
BY THE STOVES.

DOCTOR (WHISPERING) Go!

THE DOCTOR AND  
EARL SIGMA MAKE  
A BREAK FOR THE  
DOOR.

GILBERT M. SPOTS  
THEM AND THROWS  
A SWITCH ON THE  
WALL.

M.22.  
CONTD.

A HEAVY IRON  
GRILLE SLIDES  
ACROSS THE  
DOORWAY.

265. THEY ARE TRAPPED./  
MS KANDYMAN.

KANDY MAN Welcome to the Kandy  
Kitchen, gentlemen.

266. HE ADVANCES ON  
THEM./  
2-S EARL/  
DOCTOR.

267. DOCTOR I'm sure the pleasure's  
all ours./  
MS KANDYMAN.

268. KANDY MAN I do hope so. I like  
my volunteers to die with smiles on  
their faces!./  
MCU DOCTOR.

SEGUE  
TITLE  
MUSIC  
DUR:  
01'10"

SERIES CLOSING TITLES WITH MUSIC.  
DUR: 01'09"

TITLE  
MUSIC  
CONTD.

S/I /  
Aston Captions

The Doctor  
SYLVESTER McCOY

Ace  
SOPHIE ALDRED

Helen A.  
SHEILA HANCOCK  
Joseph C.  
RONALD FRASER

Daisy K.  
GEORGINA HALE  
Priscilla P.  
RACHEL BELL

Gilbert M.  
HAROLD INNOCENT  
Trevor Sigma  
JOHN NORMINGTON

Susan Q.  
LESLEY DUNLOP  
Earl Sigma  
RICHARD D. SHARP

Harold V.  
TIM BARKER  
Silas P.  
JONATHAN BURN

Kandy Man  
DAVID JOHN POPE  
Killjoy  
MARY HEALEY

/contd.



TITLE  
MUSIC  
CONTD.

Closing Credits contd.

Theme Music Composed by  
RON GRAINER  
Incidental Music  
DOMINIC GLYNN  
Special Sound  
DICK MILLS

Production Manager  
GARY DOWNIE  
Production Associate  
JUNE COLLINS  
Production Assistant  
JANE WELLESLEY  
Assistant Floor Manager  
LYNN GRANT

Visual Effects Designer  
PERRY BRAHAN  
Video Effects  
DAVE CHAPMAN  
Vision Mixer  
SHIRLEY COWARD

Technical Co-Ordinator  
RICHARD WILSON  
Camera Supervisors  
ALEC WHEAL  
GEOFF CLARK

Video-Tape Editors  
HUGH PARSON  
MALCOLM WARNER  
Properties Buyer  
JOHN CHARLES

Lighting  
DON BABBAGE  
Sound  
SCOTT TALBOTT

Costume Designer  
RICHARD CROFT  
Make-up Designer  
DORKA NIERADZIK

/contd.



TITLE  
MUSIC  
CONTD.

Closing Credits contd.

Script Editor  
ANDREW CARTMEL  
Graphic Designer  
OLIVER ELMES

Designer  
JOHN ASBRIDGE

Producer  
JOHN NATHAN-TURNER

Director  
CHRIS CLOUGH  
(c) BBC 1988

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FADE S & V

DUR: 24'51"